

4. Apply analytical and evaluative thinking skills in dance K-4

Students will:

- a. generate multiple solutions to a given movement problem; choose their favorite solution and discuss the reasons for their choice
- b. observe two dances and discuss how they are similar and different in terms of one of the elements of dance (such as space) by observing body shapes, levels, pathways
- c. demonstrate appropriate audience behavior in watching dance performances; discuss their opinions about the dances with their peers in a supportive and constructive way

Grade 2 Students:

4.2.1 generate multiple solutions to a given movement problem; choose their favorite solution and discuss the reasons for their choice e.g. Working with a partner, students create movement phrases for a simple poem. The students then watch each other and, in discussion, decide which dancers have been most successful in their movement choices and why (a)

4.2.2 observe two (or more) of their own simple dances and discuss how they are similar and different in terms of one of the elements of dance e.g. 1) “growing” dances which finish in a still body shape . Viewers guess what the dancer has “grown into”. 2) Working with a partner, one dancer gets over an imaginary obstacle, and the other guesses what the obstacle is based on the method of “getting over” (jump, climb, step, slide etc) After both of these guessing games, the students discuss what they have seen in terms of the key element (*Shape* in the first example and *locomotion* in the second). (b)

4.2.3 observe two dances (live or on video) and discuss how they are similar and different in terms of one of the elements of dance; demonstrate appropriate audience behavior in watching dance performances; and discuss their opinions about the dances with their peers in a supportive and constructive way e.g. Students view each others’ dances or dance on video with concentration and focus, answer their teacher’s questions about the performances giving reasons for their answers, and listen to each others’ points of view. (b & c)

Grade 4 Students:

4.4.1 generate multiple solutions to a given movement problem choose their favorite solution and discuss the reasons for their choice e.g. Students work with a partner using him or her as a malleable “statue”. The “sculptors” shape and reshape the “statue” to communicate ideas or concepts —anger, sadness, joy, contentment. Each pair chooses one “statue” to share with the whole class and the “sculptor” explains its meaning. (a)

4.4.2 generate multiple solutions to a given movement problem; choose their favorite solution and discuss the reasons for their choice e.g. Students create dances based on “war and peace”. After watching all the completed dances, the class members discuss the dances offering reasoned opinions (in a supportive and constructive way) about which are the most successful. (a & c)

4.4.3 observe two dances and discuss how they are similar and different in terms of one of the elements of dance (such as space) by observing body shapes, levels, pathways e.g. Students watch two dances on video and compare them using the appropriate spatial terminology. (b)

4. Apply analytical and evaluative thinking skills in dance 5-8

Students will:

- a. create a movement idea and demonstrate multiple interpretations; choose the most effective and discuss the reasons for their choice
- b. compare and contrast two dance compositions in terms of space (such as shape and pathways), time (such as rhythm and tempo), and force/energy (movement qualities)
- c. identify possible aesthetic criteria for evaluating dance (such as skill of performers, originality, visual and/or emotional impact, variety and contrast, clarity of idea)

Grade 6 Students:

4.6.1 create a movement idea and demonstrate multiple interpretations; choose the most effective and discuss the reasons for their choice e.g. 1) Students create dance studies with two different endings and perform them for their classmates: the class then discuss how these different endings change the tone or meaning 2) Students create and perform a dance to a specific piece of music and then experiment with using different music as accompaniment. The results are video-taped and the students analyze the effect of changing the music and decide which is the most successful version and why.(a)

4.6.2 compare and contrast two dance compositions in terms of space (such as shape and pathways), time (such as rhythm and tempo), and force/energy (movement qualities) e.g. 1) Students compare and contrast two different choreographed fight scenes on video e.g. *West Side Story* and a Bruce Lee movie. 2) Students view videos of extracts from two dance works which includes the depiction of very distinctive characters and compare and contrast—using appropriate movement vocabulary — how the characters are portrayed through movement. For example, *Death* in Kurt Jooss’ *Green Table*; *Odette* in *Swan Lake* Act II. (b)

4.6.3 identify possible aesthetic criteria for evaluating dance (such as skill of performers, originality, visual and/or emotional impact, variety and contrast, clarity of idea) e.g. In pairs, students make a list of “what makes a good dance good” and “what makes a good dancer good” (c)

Grade 8 Students:

4.8.1 create a movement idea and demonstrate multiple interpretations; choose the most effective and discuss the reasons for their choice e.g 1) Students look at prints of visual art (or visit a gallery) and through discussion, collect ideas and concepts for a dance. They then choreograph dances based on these ideas using, for example, works of Picasso, Jackson Pollack or Kandinsky as inspiration. After performing the dances, the class discusses the results and the connections with the original works of art. 2) Students create a dance and demonstrate how a range of different interpretations can be produced by changing one element of the dance. For example, by changing one dancer’s direction within a group, it might appear that he or she is a non-conformist, going against the flow. After discussion, the students choose the interpretation that they consider to be the most successful, explaining their reasoning. (a)

4.8.2 compare and contrast two dance compositions in terms of space (such as shape and pathways), time (such as rhythm and tempo), and force/energy (movement qualities) e.g.1) Students view two dances live or on video, and compare the partner-work in terms of space, time and force/energy. 2) Students view two dances and compare the use of the main group formations, explaining how these are used for effect. For example, *Giselle*, Act II and Busby Berkley’s *Flying Down to Rio*(b)

4.8.3 identify possible aesthetic criteria for evaluating dance (such as skill of performers, originality, visual and/or emotional impact, variety and contrast, clarity of idea) e.g. Students create a check list of appropriate criteria to evaluate a dance the class has created together (c)

4. Apply analytical and evaluative thinking skills in dance 9-12	
<p>Students will:</p> <ul style="list-style-type: none">a. create a dance and revise it over time, articulating the reasons for their artistic decisions and what was lost and gained by those decisionsb. establish a set of artistic criteria and apply it in evaluating their own work and that of othersc. compare the work of two contrasting choreographers using a given set of artistic criteriad. analyze the style of a choreographer or cultural form; then create a dance study in that style and evaluate the results in discussion with peerse. formulate and answer their own aesthetic questions (such as: What is it that makes a particular dance that dance? What makes a successful dance successful?)	
<p>Grade 10 Students:</p> <p>4.10.1 create a dance and revise it over time, articulating the reasons for their artistic decisions and what was lost and gained by those decisions e.g. Students record the process of choreographing a dance in a journal — from the initial inception of the idea through to the final completion and performance of the dance . (a)</p> <p>4.10.2 establish a set of artistic criteria and apply it in evaluating their own work and that of others e.g. Students decide “what makes a good dance good” and list the criteria. They then apply this list to evaluate different dances, testing its effectiveness.</p> <p>4.10.3 formulate and answer their own aesthetic questions (such as: What is it that makes a particular dance that dance? What makes a successful dance successful?) e.g. Students view dances which feature virtuoso performance and describe what makes an exciting <u>performance</u> e.g. African, classical ballet, whirling dervishes, folk dance companies (e)</p> <p>4.10.4 analyze the style of a choreographer or cultural form; then create a dance study in that style and evaluate the results in discussion with peers e.g. Students view <i>Revelations</i> by Alvin Ailey on video, and describe its choreographic form and choreographic principles. They choose one choreographic idea from <i>Revelations</i> and create their own dance. After performance and discussion, they complete a written assignment on the process, describing <i>Revelations</i>, their own dance, and the connection. (d)</p> <p>10.4.5 compare the work of two contrasting choreographers using a given set of artistic criteria e.g. Students discuss different dance interpretations of the same piece of music (“the successful interpretation of the music” being the given criteria) For example, view a video of Paul Taylor’s <i>Esplanade</i> & George Balanchine’s <i>Concerto Baroque</i> (which both use Bach’s Double Violin Concerto) and compare the interpretations (c)</p>	<p>Grade 12 Students:</p> <p>4.12.1 create a dance and revise it over time, articulating the reasons for their artistic decisions and what was lost and gained by those decisions e.g. Students research the creative process of an unfamiliar choreographer and then experiment with that process in their own choreography. They record the process of making the dance in a dance journal, recording their attempts to create a dance using an unfamiliar process (a)</p> <p>4.12.2 compare the work of two contrasting choreographers using a given set of artistic criteria. The students create the artistic criteria for this comparison rooted in their own research and analysis of the choreographers’ work. e..g. <i>The Rite of Spring</i>: Students compare Joffrey Ballet’s production of Nijinsky’s original choreography for Stravinsky’s <i>Rite of Spring</i> (reconstructed by Millicent Hodson) and Pina Bausch’s version for her own company. (b & c)</p> <p>4.12.3 analyze the style of a cultural form; then create a dance study in that style and evaluate the results in discussion with peers, formulating and answering their own aesthetic questions e.g. Students research and analyze Japanese Kabuki and create a dance inspired by the main characteristics of the style . After performance, the dances are discussed and evaluated in terms of their use of, and relationship to Kabuki (d & e)</p> <p>4.12.4 analyze the style of a choreographer and then create a dance study in that style and evaluate the results in discussion with peers e.g. Students view two dances (at least) by a choreographer with whom they are unfamiliar, and then build a choreographic profile, either through discussion or as a written assignment. They then create a dance in the style of that choreographer and after performance, evaluate the results (d)</p> <p>4.12.5 establish a set of artistic criteria and apply it in evaluating their own work and that of others. e.g. Students establish a set of artistic criteria to evaluate a familiar dance work and then apply it to another work to see if will transfer (either from the same or a different genre). Students then discuss the value of transferring evaluative criteria from one work to another , in class or as a written assignment. (b)</p>